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MUSIC EDUCATION
IN THE
UNIVERSITY OF TEXAS

BY

FRANK LEFEVRE REED
Professor of Music

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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar

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"This is not an artistic age in any sense. It is the age of science, politics, and commerce, the last activity determining the course and activities of the two others. It is an age shod with iron. The flowers of art do not and cannot spring up in its path. Indescribably brilliant, but hard and cruel are the sparks which it strikes out in its thunderous progress."—H. E. KREHBIEL, The Pianoforte and Its Music.

"During the last century thought has become as mechanistic as action; it is absolutely conditioned by the material paraphernalia of modernism. Thought that boasts itself at last free is bound in black slavery to the mechanical creations of its own amazing ingenuity. * * * Great artists there have been—especially in music—but in every case they were isolated phenomena, cut off from the main current of life and as lost in its raging torrent as they were impotent to stay or even deflect its course."—RALPH ADAMS CRAM, The Sins of the Fathers.

INTRODUCTION

I

Music as a theoretical and speculative science was one of the subjects in the education of the Greek youth of the third century B. C. Exclusively theoretical music was one of the Seven Liberal Arts of mediaeval culture when the importance of music in the liturgy made a knowledge of its elements essential for the education of the priest. In the later centuries of this period—from the twelfth to the sixteenth centuries which roughly correspond to the university period—music is mentioned in all the references to the requirements for the licentiate and the master's degrees.[1] With the Renaissance the term "musician" began to mean one who possessed a knowledge of both the science and the art of music.[2]

Popular music in the form of folk songs has existed from time immemorial. This spontaneous music of the people and the scholarly methods of the church composers gradually coalesced and "it was a happy time for the tone art when in the autumn days of the fifteenth century the folk-song woed and won the fugue."

In 1637 the first opera house was opened in Venice and soon others were erected here and in other leading Italian cities. Under the patronage of royalty and the nobility the instrumental forms of music were richly developed and by the close of the eighteenth century every royal court and every prominent nobleman numbered professional musicians among their retinue. The eighteenth century patronage of music ceased with the French Revolution and the spread of industrialism, democratic methods, and commercial standards of value.

The nineteenth century, characterized on the one hand

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[1]The degree of Bachelor of Music was awarded at Oxford before 1500 and at Cambridge before 1559.

[2]"The Seven Liberal Arts," Paul Abelson, Ph.D.

by an immense vulgarization of musical taste, has on the other hand, by a natural reaction, been notable for its wide spread organized support of better music by professed lovers of the art. The change to a commercial basis has, however, left regrettable traces on musicians compelled to placate popular taste. These factors still operative in the twentieth century have produced the complex musical situation of our own time.

In the past certain arts have attained national or epochal significance, as, for example, sculpture in the Periclean age, Gothic architecture in the "great thousand years," and painting in Italy in later years. Music seems to be the popular art of the present and the chief diversion of the people; it envelopes our life; we dance, dine, worship, suffer and die in the midst of its ceaseless vibrations. Not *more* music, but *better* music should be our aim.

In all enlightened ages of the past, music has been accorded an honorable place in the educational system of the time and it would seem an exercise of wisdom on our part to profit by the lesson of history and endeavor to improve the taste of our younger generation by providing more extensive musical opportunities in our own educational system.

II

This bulletin is intended to be a contribution to the development of music education in Texas. While the establishment of standards present many problems, the greatest obstacle is perhaps the popular misunderstanding as to what constitutes musical education, associated as this misunderstanding is with certain scholastic prejudices, and a suspicion of the art in some of its professional aspects. Only as the standards long ago established and the practice yet prevailing in contemporary institutions of unquestioned authority are adhered to, will erroneous conceptions of music education be corrected; while the spread of knowledge, and increased familiarity with the best music will tend to neu-

tralize the prejudices and remove such grounds for them as may exist.

Music is a jealous master. It demands of its subjects whole-hearted devotion, self sacrifice, steadfastness of purpose and unflagging industry. He who aspires to the title of musician, in whatever field he specializes, may well adopt as his guilding motto the heroic exclamation of St. Paul, **"This One Thing I do,"** in all that it implies of purposeful action and singleness of aim.

A musician of this time must be informed on many subjects, but especially in the field of literature and philosophy rather than in science, though there is hardly a phase of knowledge or life that modern music does not touch. Literature and language are the natural and logical complements to music, the language especially of the modern man, who alone has made music as we know it. And again narrowing the choice, the natural complements to music are the languages of those European peoples who have contributed most to the development of the art since the Renaissance. The language and literature of Germany, France, and Italy are of especial concern to the musician, as it is to these countries that we trace the sources of our contemporary musical practice. Besides intensive training in the several branches of musical science, a wide acquaintance with musical literature, both vocal and instrumental, studied from text and score, is of course imperative. As the piano is the most practicable and convenient medium for such study, sufficient technical skill and playing experience is required to enable one to study this literature at first hand.

Musical talent has a disconcerting way of appearing in unexpected places, ignoring all social, political, and geographical boundaries, and quite regardless of caste, family traditions, race, color, religion, and economic conditions. Musical talent may be as abundant in Texas as elsewhere. Wherever and whenever it may be discovered, it must be cherished and every opportunity provided for the realization of all its potentialities. Texans have proved their prowess in overcoming adverse physical conditions; the task that now

seems to be before them is the development of an artistic appreciation, something which can be realized only by education and experience. Since Texas inherits the best cultural traditions of the old South there is no reason to suppose that it cannot, like other states, develop a rich artistic life.

Austin, Texas, June 1, 1921.

ADMISSION REQUIREMENTS

Applicants for admission to the Department of Music of the University of Texas must satisfy the admission requirements of the College of Arts and Sciences. The courses are open to all students of the University.

Candidates for admission by individual approval, twenty-one or more years of age, will not be accepted unless they have had considerable musical experience, educational and professional, preparing them for a profitable study of the subjects offered.

BACHELOR OF ARTS DEGREE

As many as four courses in music may be counted towards the Bachelor of Arts degree. These courses may be elected in any year but it is recommended that they be begun in the freshman year. The following groups are advised but other combinations are possible.

Four Courses

ELEMENTARY THEORY, HARMONY, APPRECIATION AND FORM.

Freshman: Music 1 and 121. Sophomore: Music 5, 108 and 116. Junior: Music 117 and Physics 140f. Senior: Music 118.

Four Courses

ELEMENTARY THEORY, HARMONY, APPRECIATION AND HISTORY.

Freshman: Music 1 and 121. Sophomore: Music 5, 108, and Physics 140f. Junior: Music 6.

Three and Two-thirds Courses

ELEMENTARY THEORY, ACOUSTICS, APPRECIATION, HISTORY, AND FORM

Freshman: Music 108 and Physics 140f. Sophomore: Music 5 and 116. Junior:Music 6 and 117. Senior: Music 118.

Two and Two-thirds Courses

ELEMENTARY THEORY, ACOUSTICS, APPRECIATION AND HISTORY.

Freshman: Music 108 and Physics 140f. Sophomore: Music 5. Junior: Music 6.

Two Courses

APPRECIATION AND HISTORY.

Sophomore: Music 5. Junior: Music 6.

One and Two-thirds Courses

Freshman: Music 1, 108, and 121.

One Course

Sophomore: Music 5, or Junior: Music 6.

BACHELOR OF MUSIC DEGREE

The aim of the scheme of study leading to the degree of Bachelor of Music is: To provide intensive discipline in the several branches of music science, with sufficiently comprehensive practice in original composition to furnish a foundation for eventual mastery of the subject, for thorough musicianship.

The success or failure of students in the freshman year depends upon their preparation in the fundamentals of musical theory. It is not sufficient that the student once knew the subject; it is important that he know it at the beginning of his work in the University. Such knowledge will be demonstrated, in part, by the ability to read well at first sight in suitable tempo any composition of the grade of the easier piano sonatas of Haydn or Mozart; and accompaniments for songs or violin pieces of corresponding difficulty. A well rounded technical equipment as outlined in Appendix "A," page 32, is highly desirable and is strongly recommended.

The degree is rarely attained in less than five years, and only such students as possess considerable talent and persistency should be advised to strive for it. The basis of a reasonable hope of its attainment is threefold: (a) musical talent; (b) power of concentration, (c) the physical strength to endure several hours of efficient daily study and practice, and attendance at many recitals and performance in them.

Requirements for the Degree

To secure the degree of Bachelor of Music, the student must complete the work prescribed below under A, B, and C, and fulfill the special requirements set down under D.

A. Prescribed Work in the Department of Music

1. Theory, Harmony and Counterpoint. Music 108, 1, 2, 3, 9, 109, 10.
2. Musical Form, Music 116, 117, 118.
3. Aural Harmony and Composition, Music 121, 122, 123, 124.
4. History, Music 6.
5. Orchestration, Music 215fw, 119s.

B. Prescribed Work in Other Departments of the College of Arts and Sciences.

1. English 1.
2. History 3 or 9.
3. Physics 140f.
4. One course in the Department of Philosophy and Psychology.
5. Two numbered courses in either French or German.
6. Comparative Literature 1 or 5.
7. Four additional courses, one of which shall be advanced, to be selected with the approval of the Dean of the College of Arts and Sciences and the Chairman of the Department of Music.

C. Order and Choice of Work

First Year

1. English 1.
2. A numbered course in either French or German, or a lettered course to be followed by the prescribed courses in the sophomore and junior years.
3. Music 108.
4. Music 1.
5. Physics 140f.
6. Music 121.
7. Physical Training.
8. Applied Music.

Second Year

1. French or German 1 or 2.
2. History 3 or 9.
3. Music 2.
4. Music 116.
5. Music 122.
6. Physical Training.
7. Applied Music.

Third Year

1. French 2 or German 2.
2. Music 3.
3. Music 215fw. and 119s.
4. Music 123.
5. Music 117.
6. Physical Training (for women students).
7. Applied Music.

Fourth Year

1. One course in the Department of Philosophy and Psychology.
2. Music 9.
3. Music 124.
4. Music 109.
5. Music 118.
6. Two elective courses selected in the manner mentioned under B, 6.
7. Applied Music.

Fifth Year

1. Comparative Literature 1 or 5.
2. Music 10.
3. Music 6.
4. Two elective courses selected in the manner mentioned under B, 6.
5. If any term of a course prescribed for freshmen is finished after fifteen courses have been completed, or during the session of graduation, that term will not count toward the required twenty courses.
6. If a condition in a course open to freshmen is removed during the session of graduation, that course will count for one-third less than its value.
7. If a course open to freshmen is taken after fifteen courses have been completed, or during the session of graduation, it will count for one-third less than its value.

D. Special Requirements

1. In order to continue a series of technical courses in music (as Harmony and Counterpoint, Form, and Composition) candidates for the Bachelor of Music degree must make a C average in each course each year. In striking an average a B in one term will balance a D; an A in one term two D's.

2. The student must, before May 15 of his fourth year, show such ability to write clear and correct English as to satisfy the Committee on Students' Use of English. To promote the habitual use of clear and correct English, the written work of every student in all his courses (theses, reports, quizzes, examination papers, etc.) is subject to inspection by the committee. It is the duty of each member of the teaching staff to require that his students shall be careful in their use of English, to give due weight in the making up of grades to the student's use of English, and to report promptly to the committee, submitting the evidence, any student whose use of English is seriously defective. Each session, the committee will pass on the written work of every student above the rank of freshman. If any student be found deficient, the committee will prescribe for him such work as in its judgment is proper, and this work must be done to the satisfaction of the committee before the student can obtain his degree.

3. The student must show such ability to read one foreign language as to satisfy the Committee on Foreign Language Requirements. To meet this requirement, he may present himself to the committee at the end of his second year, or at the beginning or end of his third year, and, unless he has previously satisfied the committee, must present himself at the beginning of his fourth year. If at this time he fails to satisfy the committee, he shall have one further opportunity the following spring before March 15.

It is the intent of this requirement that the student should have such control of the language chosen by him that he can understand and translate prose of moderate difficulty, preferably, in the case of the modern languages, in the field of music.

4. All piano candidates for the Bachelor of Music degree must by examination meet the requirements for Applied Music.[1]

5. (a) Not later than December first of his fourth year each applicant for the degree shall present for the approval

[1]See Appendix B, page 37, for statement of these requirements.

of the faculty of the Department of Music a subject for a thesis, to be presented to the chairman of the department not later than May 1 following. This thesis shall be in good English, typewritten, and acceptable in subject matter to the faculty of the department.

(b) Not later than December first of his fifth year, each applicant for the degree shall signify his intention to submit such musical compositions in the smaller homophonic forms, or in the polyphonic forms, or both, as may be required by his instructors, to be presented to the chairman of the Department of music not later than May first of the fifth year. The thesis and the musical compositions may be written as assignments in courses offered by the department.

6. All men students are required to do two years' work in physical training, all women, three years' work in physical training.

DEFINITION AND DESCRIPTION OF COURSES

Instruction is given in full, in one-third and in two-third courses, according to the amount of work of each. A full course implies three classroom hours a week, or their equivalent, throughout the session; a one-third course, one classroom hour a week throughout the session, or three classroom hours a week for one term, and so on. For each classroom hour, two hours of preparation are expected.

Full courses are designated by numbers under 100; one-third courses, by numbers beginning with 100; two-third courses, by numbers beginning with 200.

The lower-case letters f, w, s, following a course number show the term (fall, winter, spring) in which the course is given. All other courses run throughout the year.

A capital letter F following a course number means that the course is open to freshman; the letter A, that it is intended for undergraduates and graduates, and counts as advanced in satisfying degree requirements.

Theory, Harmony and Counterpoint

Physics 140f. F. Acoustics.—Physical basis and laws of sound, with special reference to the elements of music, and musical instruments. Lectures, laboratory, and written work.

108. F. Elementary Theory.—Musical notation, and terminology; practice in hearing, naming, and writing musical elements from dictation; rhythm, scales, intervals, consonance, dissonance; major, minor, diminished, augmented triads; dominant, diminished, and secondary sevenths; melodies. Laboratory practice and written work.

1. F. Harmony.—The art of tone combination; structure of chords and laws of chord progression; figured basses and harmonization of melodies. Lectures and written work.

2. Harmony.—The art of tone combination; (continuation of Music 1); additional chord progressions; passing notes, three part harmony; beginning modulation; secondary seventh chords; figured basses and harmonization of melodies, lectures and written work. Prerequisite: Grade of C in Music 108, 1, and 121.

3. A. Harmony.—The art of tone combination (continuation of Music 2); modulation; chromatic chords and chromatic progression; embellished harmony and figuration. Lectures and written work. Prerequisite: Grade of C in Music 2and 122.

109. A. Elementary Counterpoint.—The art of polyphonic composition. Details of contrapuntal discipline; note against note, two, three and four to one; the motive and imitation in two-voice invention forms. Written work and analysis. Prerequisite: Music 3.

10. A. Applied Counterpoint.—The art of polyphonic composition, (continuation of Music 109. A) the invention in two, three and four voices; experiments in fugue and canon with analysis of many examples, vocal and instrumental. Lectures, written work, analysis, and assigned examples. Prerequisite: Music 109.

Musical Form

116. Analysis of Form.—Study of the structural forms of homophonic instrumental composition through intensive analysis of many examples selected from classical and romantic music, principally piano compositions in the smaller forms. Lectures and analysis of assigned examples. Prerequisite: Music 1 or equivalent.

117. Analysis of Form.—Continuation of Music 116, and study of the structural principles of polyphonic composition; the invention, toccata, prelude, fantastia and other free forms; variation forms. Lectures and analysis of assigned examples. Prerequisite: Music 116.

118. Analysis of Form.—Continuation of Music 117. Analysis of the higher forms of instrumental composition; the sonata, symphony, overture, symphonic poem; vocal forms; opera, and oratorio. Analysis of assigned examples. Prerequisite: Music 117.

Composition

121 F. Aural Harmony.—Key-board harmony and original work in melody invention and chord progressions parallel with material in Music 1, in phrase, sentence, double-period and small phrase-group forms. Laboratory key-board work; original written work.

122. Aural Harmony.—Continuation of Music 121. Key-board harmony and original written work parallel with subject matter of Music 2; accompaniment and melody invention in small forms with practice in irregular pharses and phrase extensions; cadences. Laboratory practice and written work. Prerequisite: Grade of C in Music 121 and Music 2 taken in parallel.

123. A. Composition.—Continuation of Music 122; key-board harmony and original written work parallel with subject matter of Music 3; more elaborate composition for piano in small forms with extensions and other manipulation of material. Laboratory and written work. Prerequisite: Grade of C in Music 122 and Music 3 taken in parallel.

124. A. Composition.—Continuation of Music 123. Original written work in various forms and styles for piano, and solo instruments with accompaniment; experiments in vocal composition. Assigned written work, criticism. Prerequisite: Grade of C in Music 123.

Orchestration, History, and Appreciation

215fw. Practical Instrumentation.—Study of the instruments of the orchestra, with experiments in arranging

for small groups and for small orchestra. Lectures and written work. Prerequisite: Sophomore standing in music.

119s. Orchestration.—A continuation of 215fw. Prerequisite: Music 215fw.

5. Appreciation of Music.—A course for those with little or no musical training who wish to acquire a better understanding of music and of the methods of composers. Prerequisite: Sophomore standing. Persons other than regular students will be admitted without credit on condition that they do all the work of the course.

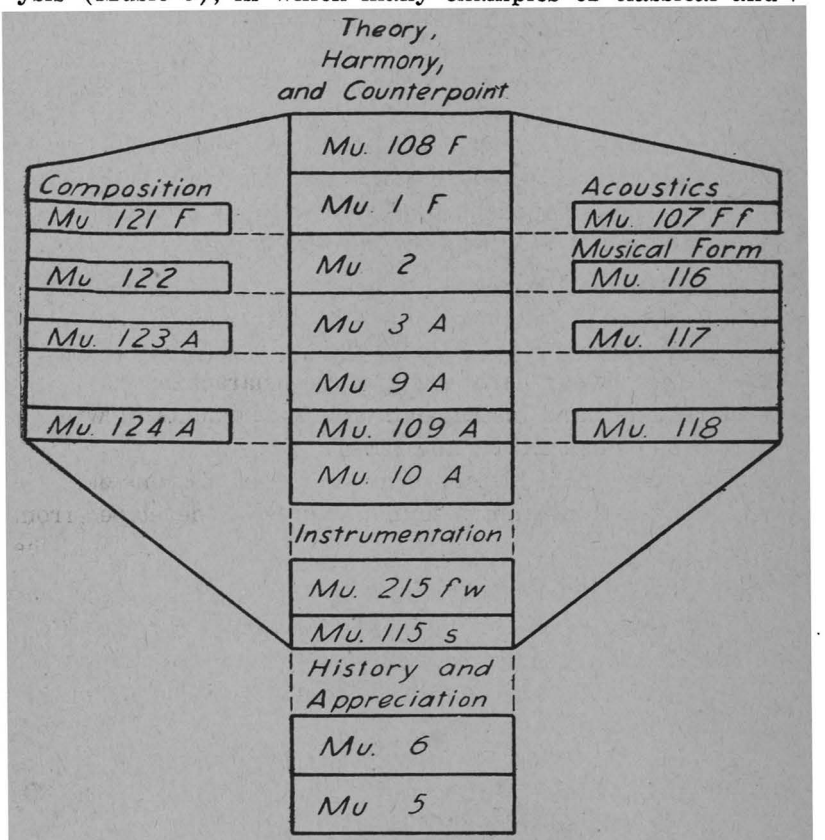
6. History of Music.—Study of the development of the art of music in the western world, with special emphasis upon the periods since J. S. Bach. Lectures, reading, themes. Prerequisite: Junior standing.

The diagram on the following page shows the grouping of the courses according to subject, their relationship, and the relation of the individual courses to each other. The middle series within the octagon figure constitutes the backbone or foundation of the system upon which those enumerated on the right and left depend; while the two courses below are somewhat independent. Reading downward in any column will give the successive courses in any subject; while reading across at any level give the group of parallel courses.

Considerable skill in identifying by ear, naming and notating intervals, scales and melodic elements; major and minor, consonant and dissonant harmonies, and varieties of rhythms is presupposed in one beginning the study harmony. However, if some degree of skill and ability is manifest, one may begin harmony before great proficiency in the elements of music is attained. Music 108 provides practice in this material.

Harmony is the foundation and conditioning subject of the entire group and may be likened to the brain or the heart of the system. The subject is treated both intensively and extensively and includes three years' substantial work

(Music 1, 2, and 3). During the third pear, the study of counterpoint is begun (Music 109); in the following year increased skill and deeper insight into the possibilities of tone association are gained in the course in harmonic analysis (Music 9), in which many examples of classical and



Note. Since this plate was made Music 107 (Acoustics) has been changed to Physics 140Ff.

modern music are analyzed in minutest detail. Composition in the polyphonic forms, the invention, canon, and fugue (Music 10, Applied Counterpoint) concludes the series.

The first year's harmony work on paper is accompanied by practical experiments with the same material on the keyboard and in original written work, (Music 121). This

practice is continued throughout the three succeeding years (Music 122, 123, 124) in varied schemes of structure as studied in the parallel courses in analysis of musical forms (Music 116, 117, 118). The first year harmony work is accompanied by a course in acoustics (Physics 140f), explaining the physical basis and laws of sound and the influence of these laws in the art of music and in the construction of musical instruments.

While writing for the orchestra as a medium of musical expression demands a mastery of all the science of music and a consummate skill in composition, a beginning of the study of the instruments and practice in writing for them singly and in small groups, should not be delayed until such mastership is attained. In fact, much skill and musical wisdom, and insight into musical effects may be gained by the comparatively early study of the characteristics of orchestral and band instruments and experiments in writing for them (Music 215fw and 119s).

The study of the history of music (Music 6) considers the sound-art as a medium of human expression developed from the rhythmic clapping together of stones and sticks, and the shouts and crooning of primitive people, to the complexity of a modern tone-poem and the exalted expression of a Beethoven or Brahms symphony; otherwise pursued the history of music easily degenerates into a mere series of stories and biographical anecdotes. An intelligent study of music history presupposes some knowledge of the principles of harmony and musical form and some appreciation of musical style. Sufficient information on these subjects is offered in the course in appreciation of music (Music 5), which is a general course in musical criticism for those who have little or no knowledge of music, as well as for music students.

State education, secularized, standardized, compulsory, has left native character untouched, furnishing only a body of faculties, used to good ends if such was the character-predisposition of the individual, for base ends if this race or family predisposition so determined. —Ralph Adams Cram, The Nemesis of Mediocrity.

The blindness of the intellect begins when it would be something of itself.—Ralph Waldo Emerson.

What? dost thou verily trip upon a word, confound the accurate view of what joy is with feeling joy? Confound the knowing how and showing how to live with actually living?—Robert Browning, Cleon.

MUSIC EDUCATION IN THE PUBLIC SCHOOLS

> "With fear and trembling take care of the heart of the people: that is the root of the matter in education—that is the highest education."
>
> —*Confucius.*

Let us get clearly in mind the distinction between public education in music and private instruction; between the education of the group at public expense and the training of the individual at personal expense. While there are certain points of contact, the aims of these two kinds of education are different. *Public education* must be such as is suitable for the entire people, and is concerned with those phases of music that are common to all varieties of individual practice; *private instruction* is concerned with such phases of music as are necessarily individual and personal. The first endeavors to make music a part of the general equipment of the citizen and the home-maker, and in its highest phases to train the music scholar and educator; while the office of private instruction is to train the artist performer. These two sorts of education and their differing aims are not always clearly distinguished in the minds of either the general educator or the musician.

Music is often thought of as the mistress of the favored few, of those who are specially and essentially talented, and worthy of systematic and intensive training as performers. Let us hope there will always be such rare and desirable persons, and that they will have every opportunity to develop their powers to the utmost. But what shall be done for the far greater number of people who compose the audiences? Do they not also deserve, and do they not *need* musical education?[1] In our individual desire to experience this wonderful thing we call music, and in the need of providing performers to produce the greatest music in the greatest way, we are likely to overlook the great majority of people, who are the patrons of music, and who must forever remain listeners, lovers, and appreciators only. These

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[1]See chapters on "Democracy and Music" and "Music in America" in *Contemporary Composers*, by Daniel Gregory Mason.

two groups, the relatively small number who make the music, and the great mass from which our musical audiences are drawn, are most decidedly dependent one upon the other. At this time, however, our special need is the education of a greater number of appreciators. This must come about by education, and it is just here that *public* education in music will function.[1]

In the revolution of educational ideas, the reconstruction of the school system, the revaluation of subjects, and the rearrangement of the curricula now at hand, music is being given a place and a presentation only dreamed of heretofore. Music is no longer regarded as an exclusively vocational subject, but from the kindergarten to high school, and throughout the university years, music is being established on an equal basis with other subjects. When public education in music is fully functioning, we shall find it taught in the schools and colleges as a practical art, and as a language and a literature. But how many people now think of music as a language and a literature? So much stress has been laid upon the merely spectacular phase of music performances that to claim for it a higher function than providing occasion for indulgence in hero worship, comes as a distinct shock.[2] In popular opinion music is classed with amusements and accomplishments, and esteemed as a pleasing

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[1]There is no educational value in so-called community music—singing and improvised ensemble playing. As a social activity it is a more or less harmless diversion, but it is not a *musical* activity; and it contributes nothing to musical development or appreciation. It takes people at the musical level at which they are at the moment, and leaves them there.

[2]"A crowd of moderate intelligence go almost out of their minds with delight when a famous singer flatters them with songs which to musicians appear the boldest, emptiest, and most inartistic frivolity. The moderns who are under such a spell cannot tell what it is that moves them, and neither could the Greeks. They would both confess to the power of music, and the manner of their confession would seem to imply that they were very impressionable but had not arrived at any high degree of artistic intelligence or perception."—C. H. H. PARRY, *Evolution of the Art of Music.*

mode of relaxation when one has nothing particularly useful to do.

C. Hubert H. Parry, in his work on *Style in Musical Art*, commenting upon the baleful influence of audiences and popular taste in the history of music, remarks that "Music seems to be laboring under this disability with vast numbers of people, that they want it turned on at the moment when they have exercised their faculties sufficiently for the time being, and feel disposed to sink into a sort of semi-comatose condition and be gently tickled in some manner they are accustomed to. . . Most people want to take a familiarly flavored dose of music when their faculties are almost in abeyance."

The thoughtful person nowadays is admitting music to serious consideration and inquiring if its votaries are mere enthusiasts or are really prepared to present the subject adequately. There has been, and unfortunately is yet, some justification for this caution. Too often the person offering to teach music is quite unfitted for the task, but this class would be soon eliminated if there was wider education in music. Not only the average individual but the huge majority of people are so profoundly ignorant of all the arts and so utterly without any standard of judgment in musical matters that they are an easy dupe of any charlatan that may come along. This helpless condition is one of the many disastrous consequences resulting from the exclusion of the arts from all schemes of general and public education.[1]

When the disciplinary value of musical studies is understood and the beneficent influence of good music is realized, children will be given the opportunity to enjoy and work with good music as a regular part of their daily school experience from childhood to maturity. Effort will be made

[1]In his *Theory of the State* (p. 483) Bluntschli says that in a democracy "there is more difficulty than in other constitutions to induce the State to attend to the loftier interests of art and science. A democratic nation must have reached a very high stage of civilization when it seeks to satisfy needs of which the ordinary intelligence cannot appreciate the value or the importance to the national welfare." (Quoted in *A Defense of Aristocracy* p. 273, Ludovici.)

to educate them in decent music as we now endeavor to train them in respectable manners and inculcate healthy thoughts and pure morals. Music, touching and arousing the emotions so profoundly, is a force for good or evil, according to the kind of music indulged in; and just as we teach the children to be clean physically and morally, so ought we to teach them to be clean musically.

Every child should be taught musical notation as he is now taught his A B C's; he should be taught the grammar of music, as he is now taught the grammar of his own language; he should be taught the construction of music as he is now taught literary composition and rhetoric; he should be taught to recognize phrases, sentences, paragraphs, idioms, and conventional modes of speech in music as he is taught to understand these things in literature; his taste should be developed so that he can make the elementary distinction between good popular music and vulgar music, between music that is purifying and music that is corrupting; he should learn to recognize the racial characteristics of music; he should be alive to the individual styles of the great composers and to the manner of the several historical epochs in the development of music, and should see in the music of any period a keen commentary on contemporary events. He should be given a daily opportunity to perform music, for only by realizing it in sound as he makes it himself can he arrive at the highest conception of it. He will sing daily in chorus; should be taught the elements of piano playing and of violin playing, and the handling of other instruments sufficiently to enable him to practice daily in the school orchestra and band or in smaller groups for the practice of chamber music.

Such general education of the child in music cannot be given in the home or by private teachers, while for the huge mass of people the cost of conservatory training is prohibitive. It must be provided for in the public school system and paid for from public funds. The children are entitled to fundamental education in music just as they are entitled to education in reading, writing, and arithmetic.

"With fear and trembling take care of the heart of the people: that is the root of the matter in education—that is the highest education."

DESCRIPTION OF COURSES IN PUBLIC SCHOOL MUSIC

The courses listed below, with certain courses described on pages 18 to 21, provide instruction for teachers of those branches of music taught in the school, and those recommended for high schools by the State Board of Education in Bulletin 119 (June 15, 1920) on "Music [in the] Texas High Schools."

Section 60 of the State Certificate Law provides that *music* may be one of three (out of five) optional subjects to be offered by the candidate for second grade, first grade or permanent certificate.[1]

25. Elementary Public School Music.—Principles, materials, and practice of developing musical ability in children, from earliest sensibility to musical impressions, through imitative reaction and the acquisition of habits, to the point of intelligent appreciation of the facts and symbols of music. Covers the average grade-school period.

112f. Supervision of Public School Music.—Principles and procedure of directing music education, with special reference to public-school requirements. Outlines; courses of study; sources of material and its criticism; current matters of administration; measurement of results.

113w. Secondary Public School Music.—The problems of music instruction in public high schools and secondary schools generally; present status and tendencies of development. Current procedure in this country; types of courses and their contents; methods of instruction; credits; relation to college or conservatory study of music.

115s. Observation.—Opportunity will be afforded to witness regular class instruction in music under normal conditions. Criticism and analysis of the work observed;

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[1]See Bulletin No. 122, "Texas School Laws," p. 33, issued June, 1920, by the State Department of Education.

basis for planning and executing the work; practice teaching.

114. Conducting.—Theory and practice of conducting, treated both as interpretation and as mechanical direction. Principles secured through study of the standard works on the subject, demonstrations, and discussions; practice through prepared exercises in class and with available musical organizations.

215fw. Practical Instrumentation.—A study of the instruments of band and orchestra, in theory and technic, range and utility; arranging for large and small combinations; routine of rehearsal and performance. Each student is required to study intensively one instrument during the year.

104. University Chorus.—Practical instruction in ensemble singing; study and performance of choral music. Open to all students acquainted with musical notation.

Note.—For further information in regard to the courses in Public School Music, address the Chairman of the Department of Music, University of Texas, Austin.

Applied Music

The Affiliated School of Music provides competent instruction in piano, voice, violin, 'cello and kindred instruments for students of the University and for young men and women who desire instruction in these branches either as an accomplishment, or as a profession.

The faculty, students, instruction and building are under the direct supervision of a committee of the faculty of the College of Arts and Sciences, appointed by the President of the University as authorized by the Board of Regents.

For information in regard to faculty, terms, etc., address the Chairman of the Department of Music, University of Texas.

ADDITIONAL ADVANTAGES

Music courses in the **Summer School** and in the **Summer Normal** supplement each other and are especially designed to meet the needs of teachers in the grades where instruction in music is expected or required. Courses in material and methods for the first four grades, elementary theory, harmony, and appreciation of music are offered.

For complete information address the Registrar, University of Texas.

Correspondence Courses in Harmony and Counterpoint and a Group Study Course in Appreciation of Music are available through the Extension Teaching Division of the Bureau of Extension. For full information address the Director of Bureau of Extension, University of Texas.

The Extension Loan Library of the University of Texas is organized for the purpose of collecting package libraries of material on important present-day questions and loaning them to anyone in the State who applies for them. No charges are made for this service, the only cost to the borrower being the payment of the postage on the package both ways. Before books can be borrowed patrons must fulfill one of the two following conditions:

1. Send the request through the school librarian, principal, or superintendent, or the librarian of the public library.

2. Make a deposit of five dollars with the auditor of the University, which covers the entire term of usage, even though it extends over several years. The five dollars, minus fines, is returned to the borrower when he no longer desires library privileges.

Address general inquiries to

Secretary of the Bureau of Extension
University of Texas,
Austin, Texas

APPENDIX A

Classification of Piano Technic.[1]

(Recommended for entrance for Candidates for the Bachelor of Music Degree.)

(For bibliography of material suitable for developing these several species of technic, see Appendix C, page 44.)

1. Finger Exercises. 3, 4, 5 fingers.
2. Slurred Pairs.
3. Scales. Major, Harmonic and Melodic Minor, and Chromatic.
4. Substituting. Single tones. Double tones.
5. Thirds.
6. Trills and ornaments.
7. Octaves.
    a. 6ths.
    b. 8ths.
8. Chords.
9. Broken Chords. Triads, Dominant sevenths and Diminished sevenths.
10. Arpeggios. Triads, Dominant sevenths, and Secondary and Diminished sevenths.
11. Pedal.
12. Polyphonic Playing.

(All exercises, hands separately unless otherwise stated)

1. Finger Excersises for three, four and five fingers.
    Pressure legato touch, mezzo-forte in eighth notes at M. M. 92 equals quarter note. The same, half-staccato in quarter notes, M. M. 92 equals quarter note.

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[1]Corresponding statements for Violin, Voice, and Organ are in course of preparation.

2. Slurred Pairs.
   a. Fingering: 1, 2; 2, 3; 3, 4; 4, 5.
      Slow form, Pressure Legato, C scale, up nine notes and return in whole notes at M. M. 84 equals half-note.
   b. Begin on accented beat; play in eighths at M. M. 60 equals quarter note.
   c. The same beginning on unaccented beat.
3. Scales. Hands Together.
   a. Harmonic minor scales in contrary motion through two octaves, legato in eighths at M. M. 100 equals quarter note; same half-staccato in eighths at M. M. 72 equals quarter note.
   b. Major and melodic minor scales in parallel motion through four octaves, speed and touch as above.
   c. Major, melodic and harmonic minor scales in sixths ascending and tenths descending (canon form, left hand leading); four octaves in eighths M. M. 76 equals quarter note. The same, in tenths ascending and sixths descending (canon form, right hand leading). Legato.
   d. Chromatic scale, in parallel motion through two octaves in sixteenths at M. M. 76 equals quarter note with fingering beginning on f, 231313123, etc., and 1234, alternating with 123.
4. Substituting. (Silent exchange of fingers.)
   a. Upon the chromatic scale tones through one octave hands separately, in eighth notes, M. M. 60.
      Fingering:
      R. H. Ascending
      L. H. Descending } 54; 43; 32; 21.
      L. H. Ascending
      R. H. Descending } 54; 43; 32; 21.

b. Over the tones of the diminished seventh arpeggio on C sharp, hands separately, in quarter notes, M. M. 100.

c. Scale of C in thirds, up ten tones and return, hands separately, in quarter notes M. M. 60;
Fingering:
R. H. Ascending 43; 34; 45
L. H. Descending 23; 12; 12
For oppsite directions reverse the fingering.

5. Thirds.
a. Major and harmonic minor scales in broken thirds in eighths; normal fingering; M. M. 100 equals quarter note.

6. Trills and Ornaments.
Upon two white keys; two black keys, B flat and C, and E and F sharp, in quarters, in eighths and sixteenths, at M. M. 100 equals quarter note.
Fingering: 23; 12; 34; 45; 13 ; 24; 35.
The Turn: Mordent; inverted mordent; appoggatura; acciaccatura.

7. a. Sixths. ;
1. Major scales in sixths, each hand, with wrist motions (equivalent to octave work) in quarters M. M. 76 equals quarter note.
Fingering: R. H. $\begin{cases} 5 \\ 1; \end{cases}$ L. H. $\begin{cases} 1 \\ 5. \end{cases}$
2. Broken, in eighths; fingering as at *a*; in quarters M. M. 76 equals quarter.

b. Octaves.
Major scales through one octave in broken octaves in quarters, M. M. 100 equals quarter note.

8. Chords.
Major, Minor, Diminished.
Triads (with octave) and inversions.
Dominant 7ths, and inversions. Diminished 7ths and inversions.

9. Broken Chords.

a. 24 Major and minor tonic triads in broken chord forms in all inversions in two figures. Ascending and descending two octaves.

Figure I

R. H. 1 2 3 5, 1 2 4 5, 1 2 4 5.
Example: c, e, g, c; e, g, c, e; g, c, e, g;
L. H. 5 4 2 1, 5 4 2 1, 5 3 2 1.

Figure II

R. H. 1 3 2 5, 1 4 2 5, 1 4 2 5.
Example: c, g, e, c; e, c, g, e; g, e, c, g;
L. H. 5 2 4 1, 5 2 4 1, 5 2 3 1.

In eighths at M. M. 60 equals eighth notes.

Classification of Major and Minor tonic triads.

The twenty-four tonic triads may all be mastered in broken chord and arpeggio forms by the practice of one only of each group in the classignication below based on the arrangement of white and black keys in each chord.

Keys. Tonic Triad.
w.w.w—C, d, e, F, G, a.
w.b.w.—c, D, E, f, g, A.
w.b.b.—B.
w.w.b.—b.
b.w.b.—D flat, f sharp, E flat, A flat, c sharp, g sharp.
b.b.b.—G flat, e flat.
b.w.w.—B flat.
b.b.w.—b flat.

b. Dominant seventh chords on G, C, D, B, F sharp, C sharp, E flat and B flat; in broken forms in all inversions in two figures ascending through two octaves with the following fingering in all keys throughout:

Figure I. Example.
R. H. 1 2 3 4.
g b d f, and inversions.
L. H. 4 3 2 1.

Figure II. Example.
R. H. 1 3 2 4.
g d b f, and inversions.
4 2 3 1.
In eighths M. M. 60 equals quarter note.

c. Diminished Sevenths chords on B and C same manner as dominant sevenths (b.); in eighths M. M. 40 equals quarter note.

10. Arpeggios.
a. On all major and minor triads in all inversions, two octaves R. H. ascending, L. H. descending; in eighths at M. M. 60 equals eighth note.
b. The same L. H. ascending and R. H. descending.
c. Arpeggios on the same seventh chords of G, C, D, B, F sharp, C sharp, E^b and B^b, and all inversions ascending and descending through three octaves in triplets of eights, M. M. 40 equals quarter note.
d. On diminished seventh chords on B and C same manner.

11. Pedal.
First Pedal Studies. Gaynor (Church).
Twenty Pedal Studies. Smith (Schirmer).
Pianoforte Pedal Studies, Part I, by Arthur Whiting (Schirmer) begun.

12. Polyphonic Playing.
Lutkin. Preparatory Exercises for Part Playing (Summy) (in part); Pfitzner. Systematic Training for Polyphonic Playing (Schmidt); Bach. Two Voice Inventions begun.

APPENDIX B

Requirements in Piano Playing for Candidates for the Degree of Bachelor of Music

Perhaps at no time in the past history of music has the prevailing music of the times so lent itself to the facile enthusiasm of the dilettante and superficial sentimentalist as does the present. Those least able to appreciate the real significance and prophecy of modern music bubble most effusively, turning from one foreign name to another and back again because, forsooth, unable to discern and appreciate the individual and distinctive merits of any. Just because of the hysteria that raves so madly at this time, in all things else as well as in music, should stress be laid on those substantial achievements of the past that have withstood all manner of assault, and have proved their worth by their endurance and ever fresh spiritual vitality.[1] Especially in matters of education, where the standards of tomorrow are being largely determined, should there be a strong, unequivocal affirmation of the value and worth of the contributions of the giants of the past to all that makes life really and only worth living today, and will justify existence tomorrow.

But not all of what has been thought and said in music in the past can be stressed; an acute critical sense, and keen discrimination between what is merely historically interesting and what is intrinsically worthy, are more needed today than ever before. Discreet elimination must be exercised and emphasis placed upon such masterpieces as are indispensable to the formation of taste and sound musical judg-

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[1]In this day, when it would seem that the initial effort of all composition is to destroy all tonal sense, key sense, it is necessary, even imperative, to call attraction to the fact that all things are interrelated, that there is nothing in the universe which is isolated or disjoined. Where ignorance of basic and generic law is found there may seem to be isolated bits of reality, but this seeming unrelationship results from ignorance of the laws which govern those relationships. Franklin W. Robinson, *Aural Harmony*, p. 197.

ment. The student belongs to the present, however ancient either in years or spirit his teacher may be, and his life must be lived now. He should be protected from the predilections and hobbies of his teachers, but at the same time restrained from wasting his forces in riotous living in the miscellaneous banalities of the present. Evolution pertains in music as elsewhere, and that fine balance of mind and culture that enables one to discern the excellent and permanent in present day music amid so much that is hairbrained and worse can come only from a deep, personal experience with the great stream of excellence that reaches back through the years.

Just as there are a host of poetasters whose works are of little interest except to the literary historian, so in music there are many "composers" whose music one may get along without. In fact, even with the most eminent, there is much that can be gracefully neglected. There has not been a great master who at one time or another has not nodded over the lamp. Certain of their best things must be studied, and studied thoroughly, and as it is humanly impossible in the years of school to learn "everything" (certainly something might be left for future years!), so it is not humanly possible during the few years of collegiate life to study everything that all minds are agreed upon as desirable.

The purpose of emphasizing the study of the old masters is manifold. First of all, as polyphonic thinking is the foundation of all substantial musical thinking, modern as well as ancient, so polyphonic playing is the foundation of all substantial and artistic piano playing, demanding, as it does, absolute independence of fingers, hands, and arms and offering the widest possible field for the exercise of tone and touch discrimination. Furthermore, the thoughtful study of the music of the classical masters provides a background for a just estimate of modern music, and an understanding of modern tendencies, and furthers an appreciation of the purposes of contemporary composers who are reverting more and more to the ideals which inspired the earlier music—its sanity, and its purity of speech and diction.

Mr. Kenyon Cox, in his admirable book *The Classic Point of View* defines the classic spirit in terms as applicable to

music as to the other fine arts, and, in the opinion of many persons, condemns by implication much of the present literary and musical output: *"The Classic Spirit is the disinterested search for perfection; it is the love of clearness and reasonableness and self-control; it is above all the love of permanence and of continuity. It asks of a work of art, not that it shall be novel or effective, but that it shall be fine and noble. It seeks not merely to express individuality or emotion but to express disciplined emotion and individuality restrained by law."*

FINAL EXAMINATION

The final examination in technic for candidates for the degree of Bachelor of Music, will be based on Joseffy's *Advanced Piano Playing,* Pischna's *Progressive Exercises,* and *Pedal Studies,* Books I and II, by Albino Gorno, or *Pedal Studies* Books I and II, by Arthur Whiting. The candidate must submit satisfactory evidence of having studied the following list of etudes and pieces:

At least 25 of the 50 Cramer Studies edited by von Bulow, 10 of which must have been practiced according to *A Book of Suggestions for the Study of Cramer,* by Wilson G. Smith (Schirmer).

Twenty of the 40 Daily Studies, Czerny, or *Nineteen Studies from Czerny, Op. 740,* by von Unschuld (Fischer); or 20 of the Legate and Staccato Studies.

Czerny's Toccata, Op. 92, and Schumann's Toccata, Op. 7, as well as other compositions in *Etudes for the Piano,* Instructive Edition by Joseffy (Schirmer) should have been practiced.

Before the degree of Bachelor of Music will be conferred, the candidate in piano must submit satisfactory evidence that he has a thorough practical understanding of the principles of interpretation as given in *The Interpretation of Piano Music,* by Mary Venable (Ditson), and submit evidence of having studied the following:

Bach[1]

Two examples each of the Allemande, Courante, Sarabande and Gigue; and *one* example each of the Gavotte, Loure, and Bouree, selected from the French[2] and English Suites, the French Overture and the Partitas; at least four should be from the English Suites.

One of the following: Caprice or Rondeau from the second Partita; Burlesca, Scherzo from the third Partita; Echo from the French Overture; first or last movement from the Italian Concerto.

One of the Preludes from the English Suites; and *one* of the introductory pieces to the partitas—called Prelude, Sinfonia, Fantasie, Overture, Preambule, Toccata.

Ten of the Two-Part, and *two* of the Three-Part Inventions.

At least *twelve* Preludes from the Well-Tempered Clavichord, about equally divided between the fast and slow examples and from the two sets (Vol's. I and II.)

Three fugues from each of the two sets of the Well Tempered Clavichord (six in all). The following are recommended to choose from:

Vol. I, Fugue	II	3	voice,	C minor
	V	4	"	D major
	VI	3	"	D minor
	VII	3	"	E flat major
	VIII	3	"	E flat minor
	XIII	3	"	F sharp major
	XVI	4	"	G minor
	XXII	5	"	B flat minor

[1]Schumann said "Music owes to Bach what a religion owes to its founder "Knowledge of Bach is the beginning of musical wisdom."

Bach means brook, but Beethoven, commenting on the name, majestically said: "He is no brook, he is the open sea!"

—SPALDING, *Music: an Art and a Language*, p. 47.

[2]The sixth French Suite complete is very interesting. The fifth French Suite complete may be used to advanage. Handel's Suites, in F minor and D minor, edited by von Bulow, complete or in part may be substituted for corresponding compositions by Bach listed above; or Grieg's Holberg Suite or other modern suite of old dances of equal merit complete or in part may be substituted as partial fulfilment of the requirements.

Vol. II, Fugue II 4 voice, C minor
IV 3 " C sharp minor
V 4 " D major
VII 4 " E flat major
IX 4 " E major
XI 2 " F major
XX 2 " A minor

(The student is advised to acquire a reading knowledge at least of the great Organ Fugues, arranged by Liszt, Tausig, Busoni, et al.)

Mozart

Adagio in B minor or Fantasie in D minor or Fantasie in C minor preceding the 18th Sonata.

One advanced Sonata: F major No. 17 or C minor No. 18 or A major No. 9. (Schirmer.)

One Concerto, with orchestral accompaniment arranged for string orchestra (Cotto Edition). Piano score in Schirmer Library Nos. 661, 662, 663, 664, 665.

Beethoven

One of the following piano sonatas complete:

Op. 10, No. 1; Op. 10, No. 2; Op. 2, No. 3; Op. 14, No. 1; Op. 14, No. 2; or one of the sonatas for violin and piano, Nos. 1, 2, 5, or 8.

One of the following piano sonatas: Op. 10, No. 3; Op. 31, No. 2; Op. 31, No. 3; Op. 27, No. 1; Op. 28; Op. 7; or one of the sonatas for violin and piano No. 3 or 8, or one trio for piano, violin and cello, Op. 1, Nos. 1, 2, 3. However, only one violin sonata or one trio may be substituted in the two groups.

One set of variations from the following: 12 variations on a Russian Dance Theme; variations in F, Op. 34; Variations from the piano sonata Op. 26; or Variations from the Violin Sonatas No. 1, or 6.

One of the Piano Concertos, Nos. 1, 2, or 3.

Representative and characteristic compositions of the Ro-

mantic Composers (notably Liszt, Schumann, Chopin) for the piano should also be presented; and a few pieces by contemporary composers of the ultra modern schools, Russian, French, English and American.

MODERN MUSIC

The following short list of compositions is intended to be of assistance to piano teachers and students who have little opportunity to acquaint themselves with the ultra-modern music but who wish to have some first-hand knowledge of musical progress, and are uncertain what to purchase.

All of these pieces are playable by a good amateur pianist; but much of the modern music is strange both to ears and fingers, and requires some adjustment of both. They may be ordered through any first class music publisher.

Balfour-Gardner.	Humoreske.	
Carpenter (John Alden).	Polonaise Americaine.	
Carpenter (John Alden).	Impromptu.	
Chabrier.	Bourrée Fantastique	$2.15
Debussy.	Prelude, Sarabande, Toccata	.75
Debussy.	Children's Corner, Complete	2.00
	Doctor Gradus ad Parnassum.	
	Jimbo's Lullaby.	
	Serenade for the Doll.	
	The Snow is Dancing.	
	The Little Shepherd.	
	Golliwogg's Cake-Walk.	
Debussy.	Minstrels	1.00
Debussy.	The Joyous Isle	1.20
Debussy.	Masques	1.20
Granados.	Danzas Espanolas, Vol. I	1.50
Granados.	Danzas Espanolas, Vol. II	1.20
Griffes (Charles T.).	Three Tone Pictures, Op. 5.	
Girffes (Charles T.).	Three Fantasy Pictures, Op. 6.	
Griffes (Charles T.)	Roman Sketches, Op. 7.	
Griffes (Charles T.).	White Peacock.	
Laparra.	Rythmes Espagnols, complete	2.20
Moussorgsky.	Tableau d'une Exposition	3.50
Novascek.	Twelve Short Piano Pieces, two books, each	1.00

Book I	Book II
Albumblatt	Praeludium
Arabeske	Melodie
Lied	Phantasie
Impromptu (in A)	Impromptu (in E min.)
Basso Ostinato	Notturno
Serenade	Kleiner Walzer

Pugno. Brumes Matinales ..... .75
Pugno. Tintements de Clochettes ..... .75
Pugno. Bruits de fete ..... .75
Pugno. Quand tout dort ..... .75
Ravel. Pavane (Pour une infante defunte) ..... .60
Ravel. Valses Nobles and Sentimentales 2.40
Ravel. Sonatine in F sharp minor 1.40
Ravel. Menuet Antique 1.00
Ravel. Ma Mere l'Oye, (4 hands) 3.60
Roger-Ducasse. Six Preludes, complete 1.40
Schmitt (Florent). Un Soir ..... .70
Scott (Cyril). Prelude, Sarabande, Minuet ..... .75
Scott (Cyril). Danse Elegiaque, Op. 74, No. 1 ..... .75
Scott (Cyril). Danse Orientale, Op. 74, No. 2 ..... .75
Scott (Cyril). Danse Langoureuse, Op. 74, No. 3 ..... .75
Scott (Cyril). Deuxieme Suite, complete 2.50
Prelude.
Air Varie.
Solemn Dance.
Caprice.
Introduction and Fugue.
Scott (Cyril). Lotus Land.
Scott (Cyril). Sphinx.
Scott (Cyril). Allegro.
Scott (Cyril). Passacaglia.
Scott (Cyril). Danse Negre.
Sibelius. Pelleas & Melisande, Op. 46 ..... .75
Pastorale.
Melisande am Rocken.
Zweischenaktsmusik.
Melisandes Tod.

APPENDIX C

Bibliography of Piano Technic

An extraordinary amount of time and money are worse than wasted in socalled "music lessons" by the failure of both teacher and pupil to discriminate between the mechanics of mastering the technic of the instrument, and the artistic or aesthetic side of music study, so-called interpretation: between "pure" technic and "applied" technic.[1]

The following list comprises a careful selection of technical works suitable for use in acquiring a mastery of the key-board and pedals of the piano in the several species of technic listed in Appendix A, page 32.

No claim is made that all desirable works are included; that would be impossible, but enough are given in each species to provide for any reasonable degree of "individuality" of either teacher or pupil. While suitable material is highly desirable, results depend upon the manner of using the material—upon the teaching and upon the practicing. Even poor material applied intelligently will produce better results than the most excellent material taught in ignorance, and practiced with a vacant mind and a flaccid will.

The foundation conditions of piano playing are: a proper sitting position and posture of body in relation to the key-board; proper muscular condition of body, arms, shoulders, and wrist; shape of hand and fingers; and action of fingers (and hand) showing freedom, firmness, strength and control and proper position and action for various fundamental touches.

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[1]No intelligent person maintains for a moment that these two phases of music study are at any time totally asunder, but in a time when there is current so much sentimental nonsense in connection with music education, it is necessary to emphasize certain distinctions, though the elements thus parted are but two sides of the same coin. It is really a question of which is uppermost in consciousness at the time of practice, one element being the center of attention and aim of the will, while the other is in abeyance and present merely on the fringe of consiousness.

A "piano-hand" is not born, it is developed by the most thoughtful and painstaking effort. Certain types of hand are, however, best suited for purposes of cultivation—a few are impossible.

Photographic illustrations showing the standard hand-shape—including wrist and arm relations—with directions, and exercises for practice will be found in: *The Hand of the Pianist,* Marie von Unschuld (Fischer), $1.25; *The Virgil Claver Method,* (Foundation Exercises) A. K. Virgil: (published by A. K. Virgil, New York) 2 Vols., each $3.50; *The Leschetizky Method,* Bree (Schirmer), $2.00; *The Leschetizky Method,* Marie Pretner (Presser), $2.00; *Natural Laws in Piano Technic,* Mary Wood Chase (Ditson), $1.25.

A complete system of technical training, the material conveniently classified will be found in Joseffy's *First Studies for the Piano* (Schirmer), and his *School of Advanced Piano playing* (Schirmer).

An extraordinary system of physical, technical training, worked out in elaborate detail, most of which can be used on an ordinary table and the piano keyboard will be found in *The Virgil Clavier Method* (Foundation Exercises), 2 vols. by A. K. Virgil (published by A. K. Virgil, New York).

Pedal Studies, 2 vols., by Albino Gorno (Church), covers the field most thoroughly. These are slightly more difficult than *Pedal Studies,* 2 vols., by Arthur Whiting (Schirmer), which are equally meritorious. *First Pedal Studies,* by Jessie L. Gaynor, is an excellent and perhaps necessary introduction to the above works.

The first volume of Kullak's Octave Studies is too much neglected. It contains the foundation principles of octave playing and should be thorough mastered. The second volume contains pretty tunes and pieces, and hence is more popular both with the politic teacher and the superficial pupil.

Rhythmic schemes and patterns for development of slurred pairs, scales, arpeggios, octaves and chords, are elaborately presented in Mason's *Touch and Technic,* 4 vols. (Presser). (The flat-knuckle hand-position should be ig-

nored as quite unsuitable for the action of our modern pianos). Volume IV is a valuable work on octave and chord playing.

A complete school of scales (including those in thirds and sixths, and a supplement on arpeggios) worked out on the basis of symmetrical positions on the keyboard and correspondences in the fingering is presented in *School of Scales for the Pianoforte,* by Theodor Wiehmeyer (Breitkopf and Hartel). The same author's work on *Five Finger Exercises* on the same principles is very thorough and will develop equality of hands and fingers.

Robert Schumann (and others of less consequence) to the contrary, much may be said for silent keyboards—in due proportion and for certain purposes. The pupil using a "dummy" for technical work and for memorizing will actually do more musical thinking than the pupil practicing only on the piano. To the mentally indolent or the sensuously indulgent the silent keyboard is an abomination —but such live only to be a nuisance to their neighbors; they never learn to respect the instrument and use it in keeping with its nobility. The Wilder Keyboard is to be recommended. Small size (two octaves, length 15 inches, weight 2 pounds), $10.00; medium size (four octaves, length 30 inches, weight 4 pounds), $15.00; full size (seven and a third octaves, length 50 inches, weight 8 pounds), $25.00. *Special Introductory Exercises* are included in these costs. The Wilder Keyboard is manufactured by The Wilder Keyboard Co., West Newton, Mass.

The Interpretation of Piano Music, by Mary Venable (Ditson) and *Piano Teaching, Its Principles and Problems* by Clarence H. Hamilton (Ditson) are admirable works on some of the higher phases of piano instruction.

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